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ABSTRACT

A study examined the hypothesis that illustrations found in first-grade basal texts do not always relate to context. Six texts were analyzed to determine the percentage of illustration miscues appearing in each story. The basal readers used were: "Story Clouds," Scott Foresman Reading: An American Tradition (1987); "Red Rock," Rand McNally Reading Program (1981); and "Moving On," American Book Company (1980). Literature-based texts used were: "Collections for Young Scholars" Vol. 1, Book 1, Open Court (1995); "A New Day," Silver Burdette & Ginn (1989); and "Here We Grow," McMillan/McGraw Hill School, Level 2, (1993). Each story was read and compared with every illustration in the selected basal readers to determine whether related or unrelated to context. Unrelated illustrations were recorded and analyzed to determine the types of miscues they gave the reader and the percentages of miscues per text. Results indicated that American Book Company (15.4%) and Silver Burdett & Ginn Company (10.1%) had the highest percentages of pictorial miscues. Rand McNally (9.3% was the third highest and the two readers with the fewest miscues were Open Court Company (4.3%) and McMillan/McGraw Hill School Company (2.3%). Results also indicated a correlation between the higher total number of pages in the basal and the higher percentage of miscues. Findings reveal miscues in all six basals. (Two tables of data are included; 20 references, a 15-page list of basals with noted miscues, and related research are appended.) (Author/CR)

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THE RELEVANCE OF ILLUSTRATION IN BASAL READERS AS IT RELATES TO CONTEXTUAL MEANING

by

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ABSTRACT

This study was conducted to determine the relevance of illustration in basal readers as it relates to contextual meaning.

Six basals were analyzed to determine the percentage of illustration miscues appearing in each story. The basals chosen for this study include: Scott Foresman, Rand McNally, American Book, Silver Burdett & Ginn, Open Court, and Macmillan/McGraw Hill School and Company.

The final results determined that illustrations found in first-grade basals do not always relate to context.

ACKNOWLEDGMENT

I wish to dedicate this thesis to my parents Elaine and Gil Chesnov, and to my extended family whose love and support have guided me throughout this project.

Special thanks to my place of employment, the Jewish Education Association of MetroWest, for their support of my professional pursuits.

The impact that illustrations have on the primary reader's ability to recognize words, decode and comprehend has been studied and debated by theorists dating back to the early 1930s. Researchers are divided on the issue of whether or not illustrations help or hinder children in the process of reading and the issue is unresolved (D.R. Donald 1983). There are those that believe that illustrations play an integral role in reading instruction (Whipple 1953), to those who believe they serve no purpose and may even offer miscues instead (Willows 1978).

Theorists agree on three main points. Illustrations can serve as a motivation to read, especially for young readers. The key to understanding the effects of illustrations and benefit to readers can only be determined by examining how children utilize illustrations (or not) to improve word recognition, decoding and reading comprehension. Problematic for researchers in the field is that surprisingly little research has been conducted to measure effectiveness of the illustrations found in basal readers (Peeck 1978).

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Important questions need to be addressed with more conclusive evidence such as:

How does one determine the relevance of illustrations to beginning readers when learning to read?

Is there consistency with regard to how pictures relate to text?

Do the illustrations aid in the learning of new words, decoding and comprehension?

What are the proposed benefits of illustrations in primary basal readers?

Samuels, Biesbrock, and Terry (1974) cite studies that show that children significantly preferred stories with pictures to those with no pictures, or those with outline drawings. Whipple (1953) addresses the interest appeal that can be fostered through the use of proportion, illustrations that depict action, color, average size, number of illustrations, and eventful topics as opposed to still life. These factors contribute to the motivation to read.

Denburg (1976) contends that increasing the amount of available information through the medium of pictures was shown to have a strong facilitative effect on word identification in context and a smaller, though significant facilitative effect on word learning.

Samuels conceded that there is merit seen in picture use in that they serve as prompts when the reader cannot read a word in text, but defends the focal attention hypothesis which criticizes pictures for attracting attention away from the page. Studies that refuted Samuel's testimony were conducted by Montare, Elman, and Cohen, who believed pictures facilitate the initial acquisition of reading responses to printed words.

Other proponents of the theory that pictures contribute to text, such as Elster and Simons (1985), believe that illustrations tie together and emphasize parts of the story (i.e., characters, objects, locations). They provide needed information about characterizations such as gestures, facial expressions which are important clues for understanding motives for characters' words and actions. These theorists caution against the use of picture-dependent text however, when it causes dependence rather than helping the reader in the transitions to more use of context. Because the goal of reading instruction is to be able to read a text dependent of its physical context,

children learning to read and write must learn to depend less on the context surrounding the print, including the pictures, and to focus more directly on the print itself for cues to constructing the meaning of the text.

More up-to-date studies propose a detrimental effect in the use of illustrations. They support Samuel's belief, stated earlier, that illustrations do not facilitate word recognition. In a study conducted by Arlin, Scott and Webster, pupils who had sight words with pictures in trials scored significantly lower than pupils who learned words alone (Arlin, Scott, Webster 1978). Similarly, Singer, Samuels, and Spiroff (1974) found that pupils who learned words alone performed significantly higher on trial to criterion and on test trials when pupils who learned words accompanied by pictures.

There is less debate over the issue of the proposed benefit of illustrations in reading comprehension than there is over acquiring new words. Denburg contends that pictures can increase the ease with which beginners can be initiated into contextual reading and

enhance the fluency of this reading markedly (Denburg 1976). Rusted and Coltheart investigated the effect of pictures and recall of material being read. Their discovery was that the use of pictures was far from detrimental. In fact, enhanced recall of information contained in the passages occurred when these were read in the presence of pictures compared to recall of passages presented without pictures. It is their contention that pictures in children's reading books may increase comprehension and retention of information (Rusted and Coltheart 1979).

Other reports indicate "little correlation to comprehension" to "no decisive or definitive results, indicating that pictorial illustration produced only minor additions to the information and instruction given in these texts" (Miller 1938, Vernon 1954, as cited by Concannon 1975). There is no proof pictures help comprehension (Tierney and Cunningham 1984). In fact switching from print to picture and then back again in an effort to gain meaning of a new concept takes longer than having the concept explained in print, and that the picture is unnecessary (Koenke 1987). Finally, Willows concluded that if a child

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does not know a word and looks to the picture for a clue to its meaning, he may well be misled by those aspects of the picture which are not closely related to the meaning of the particular word he is trying to decode.

The literature cited is problematic in that the research is inconclusive. Those affected most are the publishers and educators responsible for the teaching of reading. Until more is learned about the relevance of illustrations in basal readers, teachers must make their own assessments of the material available to them.

Hypothesis

To provide more information regarding this topic and potentially expand more upon the study conducted by Janine Lord Cardone-A STUDY OF THE RELATIONSHIP BETWEEN BASAL ILLUSTRATIONS AND CONTEXTUAL MEANING (1994), the following study was undertaken. Both studies examine first grade readers that are basal or literature based in design. They differ in that Cardone elected to study five first grade readers, of

which four are basals and one is literature based. This study provides a more balanced representation of texts using the three basal readers and three literature based programs. It also utilizes texts that in general have more recent publication dates. It was hypothesized that illustrations found in first-grade basal texts do not always relate to context. The current research seeks to determine if these variables will further substantiate the findings of Cardone using a more balanced sampling.

Procedures

The researcher utilized six first-grade basal readers. The texts chosen for the study include: Story Clouds, Scott Foresman Reading: An American Tradition (1987), Red Rock, Rand McNally Reading Program (1981), Moving On, American Book Company (1980). These are basal readers. Collections for Young Scholars, Vol. 1, Book 1, Open Court (1995), A New Day, Silver Burdett & Ginn (1989), and Here We Grow Macmillan/McGraw Hill School, Level 2, 1993 are the literature-based texts. Each story was carefully read and compared with every illustration in the selected basal readers to

determine whether the illustrations were related or unrelated to context. Unrelated illustrations were recorded and analyzed to determine the types of miscues they gave the reader. The basal readers were then compared to determine the series which had the highest percentage of unrelated illustrations as well as the least.

Results

Table I illustrates the data collected when comparing

Table I
Miscues Analysis of Basal Readers

	SF	RM	AB	SBG	OC	MMHS
Pages in basal	154	162	195	189	94	126
Pages with miscues	14	15	30	19	4	3
% of miscues	9.1%	9.3%	15.4%	10.1%	4.3%	2.3%

Abbreviations:
SF - Scott Foresman
RM - Rand McNally
AB - American Book
SBG - Silver Burdett & Ginn
OC - Open Court
MMHS - Macmillan/McGraw Hill

the results of six basal readers. It can be seen that the American Book Company provides the most pages in the first grade basal while Open Court Company provides the least.

The data indicated that American Book Company and Silver Burdett & Ginn Company had the highest percentage of pictorial miscues with 15.4% and 10.1%, respectively. Rand McNally had the third highest percentage with 9.3% miscues. Scott Foresman rates as the fourth highest percentage with 9.1%. The two basals with the fewest miscues were Open Court Company and Macmillan/McGraw Hill School Company with 4.3% and 2.3%, respectively.

The table also reveals a correlation between the total number of pages in the basal and the percentage of miscues. American Book Company has the greatest number of pages (195) and the highest percentage of miscues (15.4%). Silver Burdett & Ginn Company has the second greatest number of pages (189) and the second highest percentage of miscues (10.1%). Rand McNally had the third greatest number of pages (162) and the third highest percentage of miscues (9.3%). Scott Foresman Company had the fourth greatest number of pages (154) and the fourth highest percentage of miscues (9.1%). Macmillan/McGraw Hill School and Open Court Company had the fewest number of pages (126) and

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(94) respectively, and the lowest percentage of miscues, (4.3%) and (2.3%), respectively.

The analysis of Table II reveals that Rand McNally

Table II
Analysis of Basal Stories Related to Miscue

	SF	RM	AB	SBG	OC	MMHS
Stories in basal	24	31	28	22	11	12
Stories with miscues	12	13	19	7	3	2
Stories without miscues	12	18	9	15	8	10

Company contained the greatest number of individual stories (31), 13 provides miscues for the reader but 18 stories had no miscues at all.

American Book Company contained the second greatest number of stories (28), 19 of which provided miscues leaving nine stories devoid of miscues. Scott, Foresman Company had the third greatest number of stories (24), 12 provided miscues, while the remaining 12 contained no miscues at all. Silver Burdett & Ginn Company has the fourth highest number containing 22 stories and only seven provided miscues, while 15 were without miscues. Macmillan/McGraw Hill School had the

fifth highest number of stories containing only two stories with miscues and 10 without miscues.

Conclusions and Implications

The two tables reveal that miscues are evident in all six basals; thus the hypothesis of the study was able to be accepted. Although miscues appear to be a common occurrence in basal stories, certain publishers provide more miscues than others on a first-grade reading level. American Book Company contained the largest number of pages (195), largest percentage of miscues (15.4%), and more than half of the stories contained miscues (19). Silver Burdett & Ginn Company offered the second highest number of pages (189), and percentage of miscues (10.1%), but with two-thirds of the number of stories that contain no miscues. Rand McNally Company has the next third highest number of pages (162) and 9.3% of miscues as closely compared to Scott Foresman Company with (154) number of pages with (14) miscues. Their percentages are very close (9.3%) and (9.1%) respectively. Half (12) of the stories in Scott Foresman Company contain miscues as compared to more than half in Rand McNally (18). Macmillan/McGraw

Hill School fares the best in the group of six basals in terms of the number of pages of miscues (3) and percentage of miscues (2.3%). It has the fewest number of stories with miscues (2) and stories without miscues (10). Open Court Company fares second best in terms of the number of pages with miscues (4) percentage of miscues (4.3%), stories with miscues (3), and stories without miscues (8). Although illustration miscues are a ubiquitous part of first-grade basals, the tables exposé a significant difference between the percentage of miscues and the six publishers used in this study.

As for the correlation between percentage of miscues when comparing three literature-based texts to three basal readers, at least one text in each category reflects a high percentage of miscues. American Book Company (basal text) when compared to Silver Burdett & Ginn Company (literature based text) has the higher percentage of miscues (15.4%), and stories without miscues (9). Silver Burdett & Ginn fares better with regard to percentage of miscues (10.1%) and stories without miscues (7). Overall, the percentages of miscues in the group of literature based texts are

lower than the basal texts. This is inconsistent with Cardone's examination of basal readers; Houghton Mifflin, Scott Foresman, and Holt Rinehart and Winston.

A common denominator that does exist between this study and that of Cardone's, is that both utilize the Silver Burdett & Ginn literature based series, although the readers selected are different. Both indicate high percentages of miscues. The two additional literature-based texts examined in this study reflect percentages of miscues that are significantly lower: Open Court Company (4.3%) and Macmillan/McGraw Hill School (2.3%). One might conclude that a literature-based text published in the last few years contains fewer miscues. Perhaps this is due to the attention drawn to the frequency of miscues and the confusion they cause the young reader.

Cardone examined four basal readers containing controlled vocabulary and one literature-based series without a controlled vocabulary. Her contention is that a text that is vocabulary controlled is more apt to contain less miscues versus a literature-based

text. Unfortunately, only one literature-based text was examined. This study compares three traditionally used basal texts to three literature-based programs. Upon close examination of each text, all contain controlled vocabulary techniques. Two of which contain the lowest percentage of miscues (Open Court 4.3% and Macmillan/McGraw Hill School 2.3%). Perhaps authors of more recently published literature based texts are recognizing the benefits of this teaching strategy and incorporating it into their teacher editions. This would have been verified had the previous study contained a more balanced number of literature-based texts to basal texts. The fact remains that when words are presented to the students prior to reading and reiterated throughout the story with illustrations that relate to context, comprehension can be more assured.

The results of this study clearly support the hypothesis that illustrations found in first-grade basals do not always relate to context. Related research is divided on the effect illustration miscue has on the reader. Some theorists believe that illustration miscues greatly influence readers and

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those who feel that miscues are of little consequence. Additional studies need to be completed in order to better determine the effect illustration miscues have on first-grade readers.

BASAL ILLUSTRATION AND CONTEXTUAL MEANING:

RELATED RESEARCH

Studies that have been conducted that measure the relationship between basal illustrations and contextual meaning date back to the 1930s. Though a significant number of theorists have investigated the relationship, their findings have been inconsistent and contradictory. All agree that the presence of illustrations in basal readers serve to motivate.

I. THE EFFECTS OF ILLUSTRATIONS ON MOTIVATION TO READ

The impact that illustrations have on the reader was investigated in two significant studies. The first by Whipple (1953) and the second by Samuels, Biesbrock and Terry (1974). Whipple conducted an experiment to determine standards by which teachers and school officials can appraise the interest appeal of illustrative material. The study narrowed its focus to one issue related to interest appeal of illustrations. That is specific aspects of illustration that create interest, thereby enhancing motivation to read. Reading selections analyzed were characterized as those frequently chosen, those rarely

chosen, and those not chosen at all. The narrative interest value was determined using six items.

1. the number of illustrations in a selection
2. the size of the picture
3. the number of colors used in the picture
4. the presence or absence of a center of interest
5. the type of action depicted
6. the theme or subject matter of the illustration

The 292 selections in this experiment were analyzed using these six items. The data show it is entirely erroneous to assume that the illustrations in textbooks on the market are certain to make a lively appeal to children. The estimation of narrative interest value was determined by the following specific standards:

1. The proportion of the picture should have a definite center of interest. It should not be too detailed.
2. The proportion of pictures that show action heighten the interest appeal to children.

3. The extent that color is used in illustrations enhances interest appeal. Black and white is less appealing.
4. The larger the illustration the greater the interest level.
5. The greater the number of illustrations the greater the interest appeal, up to a point so long as saturation is not reached lending the effect of a book presentation.
6. Illustrations that deal with eventful topics as opposed to still life topics (i.e., adventure stories depicted in illustrations have great stories depicted in illustrations have great appeal).

Samuels, Biesbrock, and Terry (1974) confirmed the findings of Whipple with regard to children's preference for color and any illustration was preferred to a story with no illustration. Fifty-four second graders read three stories under three different picture conditions (i.e., color picture, outline and no picture). Students were tested on consecutive days pertaining to their attitude on what was read. The findings showed that second graders

preferred illustrated stories to non-illustrated stories and outline sketches. This study was pertinent in light of the concern that despite the benefits of using illustrations to motivate children to read and sustain attention, some theorists believe that pictures interfere with some children's reading by drawing their attention away from the words.

II. THE EFFECT OF ILLUSTRATIONS ON LEARNING TO READ WORDS

There has been great debate over the facilitative effect of illustrations on word identification in context and on word learning. The cause of the contradiction in part is due to differing beliefs in how children learn to read. Herein lies the Samuels-Goodman debate.

Samuels first debated the use of pictures in stories in 1967 as it pertained to the effects of pictures on learning to read words. Samuel's focal attention hypothesis acknowledges that pictures or context can cue or prompt a correct response to printed words. However, if the reader depends upon these cues to

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anticipate the unknown words, he may not acquire appropriate responses to the graphic features of the word itself. Consequently, in connected discourse, he may seem to know the word because he correctly anticipates it; but when tested on the word in isolation, his ability to identify the word will reveal that he did not acquire an accurate response to the word itself (Singer, Samuels, Spiroff 1973-1974).

Goodman's contextual hypothesis states that children do not need the word presented in isolation-that presenting new words in context is all that is needed for children to acquire correct oral responses to them (Singer, Samuels, Spiroff 1973-1974).

Samuels' (1967) study to determine the effects of pictures on learning to read words was conducted in both a laboratory and classroom. In the lab study significantly more correct responses were given by the group to which a picture was presented. The classroom analysis showed no difference in learning among the picture and no picture group pertaining to better readers. Among poorer readers, the group using the no picture condition scored and learned significantly

more words. This interestingly contrasts with the poorer reader's preference for illustrated pictures. Poorer readers were more negative toward non-illustrated stories than were better readers. This suggests a relationship between reading and the importance of pictures as vehicles for motivating reading preference (Samuels, Biesbrock, Terry 1974).

Given this evidence, Samuels, Biesbrock and Terry (1974) recommend a compromise in the use of pictures. When a word is not known, discourage directing the child's attention to the picture. Publishers might avoid placing pictures on the same or adjoining pages as the text to be read.

In an attempt to resolve the Samuels vs. Goodman's debate, Singer, Samuels, and Spiroff (1973-1974) studied first and second graders. They presented four printed words in four different ways on the acquisition of reading responses. Words were presented alone, in association with a picture alone, in association with a picture embedded in a sentence, or in a combination of sentence plus a picture. The findings were that students scored best on words

alone, next on word plus picture, third on word plus sentence, worst on word plus sentence and picture. This study supports the Samuels theory.

Montare, Elman and Cohen (1976) conducted two experiments designed to duplicate Samuels' 1976 study. They conducted a test of first and second graders who were tested with a range of picture or no picture word association tasks. The results of the study were that no significant differences in the acquisition of reading responses to printed words between students that have learned with pictures present and those that have learned without the aid of pictures. Pictures do not appear to lower reading performances of young children. To the contrary, significantly higher levels of performance were demonstrated in the present study and in the Samuels original study that indicate pictures facilitate the initial acquisition of reading responses to printed words. No incontestable evidence as yet exists to support the notion that pictures can be distracters in the learning of reading responses.

Arlin, Scott, and Webster (1978-1979) were theorists who believed that pictures presented with words helped

rather than hindered word acquisition. They sought to test the focal attention hypothesis that pictures interfere with sight word learning. Seventy-two kindergarten pupils learned four words with or without pictures. The children were presented with either words plus picture, words plus voice or words alone. Pictures presented with words facilitated rather than hindered learning. They concluded that the focal attention hypothesis is unwarranted.

A study conducted by Denburg furthered the belief that pictures aid the beginning reader who is held back by his severely limited familiarity with print. Pictures provide one additional source of information from which the beginner can sample as he reads. Increasing the amount of available information through the medium of pictures was shown to have a strong facilitative effect on word identification in context and a smaller, though significant facilitative effect on word learning. The study included 48 children at the end of first grade. Examined were the effects of increasing amounts of pictorial information on the word identification and word learning of the students. The result of the study was that the increasing amount

of available information provided through the use of pictures had a facilitative effect on word learning.

Despite the impressive research in defense of the use of pictures in decoding words that preceded him, Willows (1974) conducted a study to support the theory that the presence of printed words in peripheral vision might interfere with reading performance. His results demonstrated the inverse relation between reading ability and susceptibility to visual distraction. Poor readers made more errors and read more slowly when words were introduced between the lines of the passage they were required to read. Good readers' performance was not impaired by the presence of verbal information in peripheral vision. Willows examined the influence of pictures in periphery on children's speed and accuracy of reading. The procedure required that children read sets of words under three conditions: with no pictures, with related pictures, and with unrelated pictures. The population contained second and third graders. The location of the picture varied (behind versus above the word). The findings of the study were that the students read the words more slowly when pictures were

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present. Unrelated pictures caused more confusion than related pictures. The interpretation of the study was that children either consciously, or automatically and consciously, attempted to use the pictures as clues to the meanings of the words printed on or near them. The children attempting to gain meaning from a picture may be misled by those aspects of the picture that are not related to the word.

III. THE EFFECTS OF ILLUSTRATIONS ON COMPREHENSION

There is less debate over the issue of proposed benefit of illustrations in reading comprehension than there is over acquiring new words. Most recent studies indicate benefits. Rusted and Coltheart (1979) conducted a study to determine the influence of pictures on children's comprehension and retention of reading material. It is a given that children's books almost always contain pictures. The question remains:

> "Are children using pictures as an alternative to the written words rather than in addition to them? Will good and poor readers differ in their retention?"

The study was designed to examine the effect of pictures of both new words and the retention of

factual information. The result of the study was that pictures increased retention of passages of both good and poor readers. Differences were evident in the pattern of retention of the two groups. Good readers used the pictures to facilitate retention of the passage as a whole, while poor readers' retention was caused mainly as a result of recall of picture features. Poor readers may have been attempting to supplement recall of passages with recall of pictures.

Earlier researchers were less convinced of the benefits of illustrations in aiding the reader to comprehend. Miller (1938) was the first to research the relationship. The question posed was:

> "Do children who read from a primer with illustrations have greater comprehension of the material than do students who read the same material without illustration?"

The study conducted involved 100 first graders. They were divided into two groups: the "picture group" and the "non-picture group". The requirements of the study were that both groups read three stories with or without pictures. Each child needed to complete the comprehension task. The results were that there was no difference in comprehension between the two groups.

The conclusion of the study was that the use of illustrations may not be necessary in order to aid comprehension in a basal reader.

Vernon (1953, 1954) in two studies attempted to reveal the population affected the most by pictorial material. Findings of the study backed later studies that children's reading materials with illustrations comprehended no better than children with non-illustrated materials. However, he discovered that beginning readers paid greater attention to pictures than the more sophisticated readers. His latter study of a number of texts used to examine the relation of pictures to the child's knowledge and comprehension, revealed that pictorial illustrations produce only minor additions to the information provided in texts.

Although there appears to be discrepancies between the findings of newer and older theorists on the proposed benefits of illustrations in reading comprehension, Denburg (1976) contends that pictures can increase the ease with which beginners can be initiated into contextual reading and enhance the fluency of this reading markedly.

IV. THE EFFECT OF ILLUSTRATIONS FOUND IN BASAL READERS

According to Karl Koenke (1987) pictures carry meaning and should, therefore, help both the learning to read and when reading to learn. He examined two important questions:

> "How are pictures used in basal readers?"
> "How do pictures affect reading comprehension?"

Elster and Simons (1985) state that pictures used to illustrate characters and locations in stories that have controlled vocabularies. In a first grade text that assists the reader because the character is pictured adequately, the story need contain neither his/her description, nor the motives for action, and that reduces both story length and the number of difficult words. Pictures in basal readers are used to bridge the gap between spoken and written language, tie parts of the story together, emphasize a part of the story, and indicate the genre-fantasy or realism.

Theorists disagree on the question of the influence of pictures on reading comprehension. Tierney and

Cunningham's (1984) review of research indicates 1970 literature documenting no proof.

Beck (1984) surveyed 13 different basal reader programs and concluded that story comprehension in grades 1 and 2 is aided if the content of pictures agrees with the print, but that it is hindered by pictures that carry contrary concepts. In some stories, picture and story did not agree. Picture style, especially those that range from realistic to abstract and from simple to elaborate could hinder comprehension. Elaborate detail will also distract children.

Tierney and Cunningham (1984) identified research that discusses two additional limitations. Using pictures while reading slows the process down. Pictures do not help all readers the same. Switching from print to picture and then back again in an effort to gain meaning of a new concept is explained so well in print that a structure is unnecessary.

There is research available on the problems associated with the commonly used basal reader in the classroom.

Easy readers are found to be not so easy to read due to the use of definite articles with nouns whose referents have not been previously mentioned or implied. Pictures are used to establish specific referents. Beginning readers are being forced to focus on the pictures but not always the text (Gourley 1978). On the first grade level the majority of pictures are of low potency in terms of providing language simulation (Manzo and Legenza 1975). There is great variability among basal readers as to the level of picture dependence. The effect on reading achievement is yet unknown (Simon and Elster 1990).

Gourley's (1978) reflections on the state of basal readers poses serious concerns regarding basal readers.

> "Basal readers are supposed to be easy for children to read, but their language may be so unnatural that it's more confusing than helpful".

Gourley's discovery cites examples from the Merrill Linguistic Reading Program (1975). She realized that definite articles with nouns whose referents have not been previously mentioned or implied are used and cause confusion to the young reader. A second

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contention was the frequent use of pictures to establish a specific referent which might cause a reader confusion when attempting to gain meaning from the text when a referent is introduced only in pictures. This was found in the Holt Basic Reading System (1971) and the Scott, Foresman Reading Systems (1971).

Manzo and Legenza (1975) developed a formula that assessed the language stimulation value of pictures. The formula classified pictures into three categories in accordance with the degree that the picture would stimulate language. They were high potency pictures, medium potency pictures and low potency pictures. The eight first grade basal series examined were Ginn, Harcourt Brace Jovanovich, Holt, Rinehart and Winston, Houghton Mifflin, Lippincott, Lyons and Carnahan, Scott Foresman and Open Highways. All of the publications examined were published in the 1970s. The average number of pictures studied for each first grade series was 11.

The results revealed that (60% - 100%) the majority of pictures of all first grade series were of low potency

and only Ginn had high potency pictures (7%). It was concluded that the eight basal readers did not have pictures of maximum effectiveness. Publishers need to be more cognizant of the need to create pictures that will be most stimulating to language environment.

Simons and Elster (1990) concerned themselves with the issues of picture dependence found in first grade basal texts. They compared picture-dependent references (requiring an illustration in order to be fully understood), to picture-dependent references (references are understood alone). Of the four series examined, Ginn (1982) and Scott Foresman (1983) which are both "meaning emphasis" basals were learned to be twice as picture-dependent as Lippincott (sound-symbol approach) and Open Court (literature plus phonics approach). Total picture dependence ranged from low of 5.1% in Open Court to a high of 21.9% in Ginn. Researchers discovered that the bulk of pictures of picture dependence in the reading series occurs at the beginning of the year and drops off considerably in the last two-thirds of the year when the child presumably is more equipped to gain meaning from text independent of pictures. These theorists see merit in

the use of pictures in first grade basal readers, but caution educators in cases of low ability groups whose division of attention during reading may make comprehension difficult. Additional research is needed to weigh the benefits and detriments of the use of picture-dependent basals in first grade readers.

V. THE EFFECT OF ILLUSTRATIONS ON CHILDREN'S LEARNING

In recent years theorists have investigated the effect of pictures on children's visual imagery (Ruch and Levin 1979), recall (short and long term) (Purkel and Bornstein 1980), and ability to learn information from texts (Levin and Lentz 1982).

Ruch and Levin (1979) sought to determine why it seemed that visual imagery fails to facilitate young children's prose recall. The failure of first grade readers to utilize visual imagery to assist with the recall of prose was due to the fact that children do not benefit from partial pictures (the stimuli used to elicit visual imagery), during the presentation of a story unless the pictures are reinstated at the time

of testing. The experiment required that children be given the stimuli of partial pictures during the presentation of the story as well as the time questions were asked about the story. Explicit verbal reminders of the previously seen pictures were given both during and after the story. One additional finding was that pictorial materials are more effective elicitors of visual imagery in comparison to verbal materials. A significant finding where imagery is proved to be most helpful is when the pictures are reinstated as retrieval cues just prior to testing or providing partial pictures during testing only.

Levin and Lesgold (1978) reviewed 12 studies of the effects of pictures on learning oral prose. The subjects were children. The prose passages were fictional narratives. The pictures were line drawings that overlapped story content. Learning was tested by short-answer factual questions. Studies varied across method of presenting the pictures, passage length and complexity, learner characteristics, question level and test delay. Authors found overwhelming support of picture-positive position. According to these two theorists, text-related pictures constitute a powerful

memory aid for elementary school children. In particular, children who are told a story in the company of relevant pictures subsequently recall for more story content in comparison to no-picture controls.

Purkel and Bornstein (1980) tested the theory that complete pictures, as opposed to partial pictures or imagery instructions, that accompanied readings provided recall that was equally increased. The study consisted of 48 second graders. Children were randomly assigned one of three groups. The complete picture group (each sentence was accompanied by a picture that showed totally the event and the object of the story). There were 90.0 immediate recall. The partial picture group (the target object was left out in a natural way from the same picture) participants were told to look at the picture as each sentence was read and to imagine the object. There was 87.5 immediate recall. The no picture group listened to the sentences as they were read. There was 35.6 immediate recall. The conclusion drawn from this study was that object recall is equally increased

whether pictures or objects accompany reading or if children imagine the objects.

In answer to the question:

"Are illustrations valuable additions to textbooks?"

Levin and Lentz's (1982) response is that illustrations facilitate learning the information in the written text that is depicted in the illustrations. However, illustrations have no effect on learning text information that is not illustrated. When the test of learning includes both illustrated and non-illustrated text information a modest improvement may often result from the text information.

In conclusion, contradictory theoretical research makes difficult the determination of whether or not illustrations found in beginning readers ultimately has relevance as it relates to contextual meaning. More conclusive research is needed to examine the function and benefit of the use of illustrations in basal readers.

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APPENDIX

BASALS WITH NOTED MISCUES

STORY CLOUDS, Scott, Foresman Reading: An American Tradition, 1987.

1. "What is Good for a Crab?" - All illustrations relate context.

2. "A Good Day to Sleep?" - On page 20 the text reads "Rex ran after the squirrel," however this action took place on the previous page and there is no evidence of a squirrel on the page.

3. "Jump or Jiggle" - All illustrations relate to context.

4. "The Farmer, the Son and the Mule" - All illustrations relate to context.

5. "What Squirrel Wants" - On page 46 the first line reads: "Bear and Fox ran over the line." the line is not illustrated. On page 49 the context reads "Oh, I see my old brown shoelaces!" Squirrel said. This time she was happy to see them. The illustrated squirrel does not have a happy expression.

6. "How Did We Get There?" - Page 52 can be confusing to the reader. Sue and Ray (children) are engaged in a conversation with their dad at home. However the illustration leads one to believe that the story is taking place in an office.

7. "A Job at the Post Office" - On page 65 the story reads "Mrs. Jones leaves the mail in the different mailboxes" and yet the illustrations show her handing the mail to a woman and child. On page 69 the context reads: "Now Mrs. Jones is back at the post office. She is out of mail." The illustration does not depict this, but rather Mrs. Jones logging a special delivery in a notebook.

8. "Meet a Reader" - All illustrations are in context.

9. "A Friend You Can't See" - On page 80 the context reads: "We left the bikes" and "Well, we can't give any water to her, because we can't see her, Dad said." The illustration does not show the act of leaving or water being consumed.

10. "I Ride on My Special Side" - All illustrations relate to context.

11. "The Little Land" - On page 93 the illustrations can be confusing to the reader. The context depicts a child home alone dreaming of sailing through the skies. However, the illustration does not depict a home environment, nor is the child illustrated in a dream state.

12. "A Meeting with Tall Bear," - On page 99 references made to fish, seeds, and pots as items of Indian trade. However, only pots are illustrated.

13. "It's the Way You See It" - All illustrations relate to context.

14. "Clouds" - On page 113 references are made to a blue hill, and white sheep but they do not appear in the picture.

15. "Can You Come Over" - On page 114 reference is made to a conversation between Luis and his mother which is not illustrated. On page 117 the mother makes reference to getting some yarn but this is not illustrated.

16. "A Little Brother Gives More Help" - Page 120 can be very confusing to the reader. The text reads: "Thanks for your note," Luis said to Bret and Sam. The illustration shows Luis shaking Mrs. Farmer's hand but the boys are in the distance.

17. "Meet a Reader" - Illustrations relate to context.

18. "A Fine Day for Fran" - All illustrations relate to context.

19. "You Can Try to Stop Colds" - All illustrations relate to context.

20. "The Cricket and the Ant" - Page 151 can be confusing to the reader. The text reads: "One day a team of ants was working. I was singing as I flew into the sky." In the illustration the cricket is swinging on a tire swing, and not flying.

21. "A Working Friend" - All illustrations relate to context.

22. "Meet a Reader" - Illustrations relate to context.

23. "When Do Bugs Play?" - All illustrations relate to context.

24. "The Five Pennies" - Page 174 can be confusing to the reader. The text reads: "A little way on, a painter sat. A friend with caps was at her side." This action does not take place in the illustration until the adjoining page.

RED ROCK, Rand McNally Reading Program, 1981

1. "All Played Out" - Page 7 is predominantly dialogue between Harriet and her mom and yet an illustration of the two conversing is substituted with a picture of Harriet leaving school. On page 9 the text reads: "Then Harriet went to see Jack and David. David was eating, and Jack was reading a book." There is no illustration of David eating. Pages 12 and 13 can confuse the reader. The text reads: "Harriet, why are you sitting around the house?" asked Mom. There is no illustration depicting this. The illustration is that of a vase on a table.

2. "Time to Go" - All illustrations relate to context. There is a heavy dependence upon pictures to identify items in the story without naming them by name.

3. "Airplane Ride" - Page 21 makes reference to a woman who said: "We are ready to go. Now put on your seat belts". This person is missing from the illustration. Pages 22 and 23 tell much information about what is happening on the airplane. She holds a conversation with the woman (stewardess) and yet the woman is not featured in the illustration. Instead there is an illustration of Harriet and two passengers.

4. "Out of the Bag" - All illustrations relate to context.

5. "Taxi Ride" - All illustrations relate to context.

6. "The Bad Man" - On page 29 reference is made to a red truck but the illustration lacks this detail. On page 41 Harriet meets up with her Uncle Bill but the illustration on this page does not reflect this. The illustration relates to the previous page.

7. "Catch Him" - All illustrations relate to context.

8. "A Blue Airplane" - On page 51 Harriet and Uncle Bill are on horseback, but there is no mention of this in the context.

9. "Airplane Tricks" - All illustrations relate to context.

10. "A Penny for a Pound" - On page 79 there is a lot of dialogue between Harriet and Uncle Bill but they do not appear in the illustration.

11. "Home Again, Home Again" - All illustrations relate to context.

12. "No Friends" - All illustrations relate to context.

13. "Straw, Sticks, and Stones" - All illustrations relate to context.

14. "Homes" - All illustrations relate to context.

15. "The Three Little Pigs" - This is an adaptation of the original story. All illustrations relate to context.

16. "The Big Bad Wolf" - All illustrations relate to context.

17. "Nothing To Do" - All illustrations relate to context.

18. "The Rooster Who Wanted to Sleep" - All illustrations relate to context.

19. "You Can't Sleep Here" - On page 133 reference is made to Big Rooster running out of the house. This is not seen in the illustration.

20. "No Place to Sleep" - On page 136 the text reads: "Big Rooster got up and ran. The bees went after him. He ran to the water and jumped in." These actions are not depicted in the illustration.

21. "Song of a Baby Kangaroo" - Illustration relates to context.

22. "Ants With Green Hair" - All illustrations relate to context.

23. "The Little Red Hen" - The story makes reference to Little Red Hen searching for something seen in the road. It turns out to be a sack but does not appear in the illustration.

24. "Who Will Help Now" - All illustrations relate to context.

25. "The Boy and His Sheep" - On page 159 reference is made to the boy who sat alone for 10 days. This is not depicted in the illustration.

26. "A Mice Plan" - All illustrations relate to context.

27. "Birthday Cake" - Illustrations relate to context.

28. "The Big Crow" - On page 168 reference is made to the crow finding a glass in a house though the illustration does not contain a picture of a house.

29. "The Giant's Shoes" - All illustrations relate to context.

30. "Thunder Lizard" - Page 177's illustration is a bit confusing. The text reads: "Picture a lizard as long as ten cars." Ten cars are illustrated in the picture, however they are not aligned to demonstrate the length of ten cars.

31. "The Lion and the Mouse" - All illustrations relate to context.

MOVING ON, American Book Company, 1980.

1. "Show and Tell" - All illustrations relate to context.

2. "A Trip to a Farm" - On page 23 of the text the illustrations show a boy talking to a farmer. This may be confusing to a beginning reader because the text reads, "Ben and Mom and Dad went to the farm. The first one they saw was Eric. He was setting out a net over long rows."

3. "Helping is Fun" - All illustrations relate to context.

4. "The Bike" - All illustrations relate to context.

5. "A Home for Birds" - All illustrations relate to context.

6. "Rita and the Ring" - On page 52 the context refers to "a fine and sunny day and yet the illustration is one depicted indoors. This may cause the reader some confusion. On page 54 of the text there is an initial reference made to "dad" who does not appear in the illustrations. On page 55 of the text the illustration shows two children folding and putting things into a drawer. The text reads, "I know," said Rita. "But I looked in the bike zone, and it was not there."

7. "Mice Are Nice" - At the start of the story it is unclear who the girl is talking to in the story. When no other people enter the story it becomes clear she is talking to the reader. The communication to the audience would have been clearer had the little girl focused her attention on the reader on page 59 as it appears on page 63.

8. "Who Did It?" - On page 64 of the text the illustrations show a girl sitting on a couch and a boy looking at her. The text may be confusing because it reads: "It was raining hard, so Susan and Henry were inside." The illustration does not provide any clues for a rainy day.

9. "Kites That Talk" - On page 73 of the text it reads, "Jane wanted to help Grandfather. She didn't want him to give up his shop. She didn't

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want him to be sad." The illustration shows a girl and her grandfather happily flying kites outside.

10. "Roger and Big Red" - The illustration on page 77 shows a woman walking with seven children following her. The text reads, "Some of the boys and girls were on their way to get a pet." The illustration does not give any clue they are on their way to get a pet.

11. "A Day with Miss Ellis" - On pages 84 and 85 the text does not match the illustration. The text is filled with dialogue between Tina and her mother, and Miss Ellis and.Tina but the illustration simply shows a school on one page and a girl feeding fish on the other.

12. "A Cake for Class Day" - All illustrations relate to context.

13. "The Smart Fox" - The illustrations on page 100 and 101 show a man with a box in a forest, with a fox jumping in the scene that follows. Both pages are filled with dialogue between Tina and her mother, and Miss Ellis and Tina, but the illustrations simply show a school on one page and a girl feeding fish on the other.

14. "Lita's Plan" - On page 107 the illustration does not match the action taking place in the context of the story. The picture shows a barn with a farmer lifting hay. The context states: "One day Lita drove the sheep way up into the hills. They came to a green spot next to a pool. The sheep started to bend down to eat." Later on the same page Lita is said to walk to a pool where she sees some bees in a tree. She prevents sheep from going to the bees' nest. None of this is illustrated. All other illustrations relate to the context of the story.

15. "Books Are Better" - All illustrations relate to context.

16. "The Best Fish Around" - All illustrations relate to context.

17. "Things That Move" - On page 117 the illustration and the text are totally unmatched. The illustration shows a paper flower, crayons, scissors, and tacks. The text reads, "Do you

know how to make a dog run? Can you make a cow hop?" On page 121 of the same story the illustrations show a paper boy, dog and house. The text says "You can make up a play, if you want. Why not do it with some boys and girls in the class? Make it funny or sad."

18. "Fun With Paint" - On pages 132 and 133 there are initial references made to children talking to each other but the illustrations show a watercolor painting of a house, trees and sun.

19. "A Wish for a Fish" - On page 135 there is initial reference made to "Carla" in addition to a boy and a man. However, no illustration is evident of Carla. On page 138 the text reads: "Max looked up at the bright stars" and yet this action is not illustrated. On page 140 the illustration creates miscues when what is illustrated is a fish struggling to free itself from the fish line. The action depicted is the dad embracing his son, the boat shaking and the fish being captured in the net. None of this is depicted in the illustration.

20. "Hunk of Junk" - On page 144 a miscue exists. Two children are depicted pouring water into a pool with a toy sailboat in it. The text does not relate because it reads, "It won't cost a thing," said Margo. "But first we have to find some wood. Then we need some string."

21. "The Sad Clown" - Page 145 is missing an illustration of a clown with spots. Page 147 refers to a red and yellow string on a stick that is not shown.

22. "The Glass Bottle" - On page 153, the text refers to a boy making wishes and changes happening that make them come true; "Bill saw the little glass bottle move. Then he had a good red shirt. "It works!" said Bill, tapping the little glass bottle three times. I wish for good blue pants in place of my torn ones." The illustration lacks detail to depict the wishes that are coming true and the child's expression is one of disappointment rather than delight.

23. "Their Game" - All illustrations relate to context.

24. "What Luck!" - All illustrations relate to context.

25. "Think Cool!" - Page 170 contains dialogue between a girl and a store owner. He offers her some toast and jam but she declines because it is too hot. There is no illustration or clue that prepares the reader for toast and jam.

26. "Still the Same" - All illustrations relate to context with the exception of page 182. The illustration depicts the narrator in the story (unnamed) sleeping by a stove. There is no mention of this action in the context of the story. The story tells the reader that both Grandma and Grandpa are sitting around the stove talking about olden days and yet they are absent from the picture. There are miscues in this illustration.

27. "Circus Cats" - Page 186 illustrates three circus cats. References are made to what they like to eat but no illustration of this is made.

28. "The Song" - Page 190 makes reference to "bright colored hats" that are not illustrated. Also, there are references made to "Max and Henry" that are not shown in the illustration. What is illustrated is a girl cutting out paper flowers and stars. Page 191 depicts a boy singing a song in school. The illustration is totally unrelated in that it shows a boy with his father in the background accompanied by two small children sitting on the ground.

A NEW DAY, Silver Burdett & Ginn, 1989.

1. "Your Friend Little Bear" - Page 11 can be confusing to the reader. The text refers to Emily saying good-bye, Mother Bear baking a cake and Little Bear making lemonade. There is dialogue between them such as Mother Bear said, "Let us eat up all the cake. If we do, then it will not rain tomorrow." "Let it rain," said Little Bear, "Emily will not be there tomorrow to play with me." The illustration depicts Emily holding a doll and knocking on a door of a house. None of the details in the dialogue is evidenced in the picture. On page 16 the text reads "Little Bear stood at the door. Two big tears ran down his face." The illustration of Little Bear depicts him as being thoughtful but no tears are evident.

2. "Two Friends" - The illustration relates to context.

3. "Alone" - Page 26 is lacking some of the details described in the text and may confuse the reader. Absent from the illustration are pictures depicting the following text: "Toad went to the woods. Frog was not there. He went to the meadow. Frog was not there." Page 31 may be confusing to the reader. There is dialogue in the text that is not depicted in the illustration. Frog apologizes to Toad but this is not seen in the illustration. "Frog!" called Toad. "I am sorry for all the silly things I do. I am sorry for all the silly things I say." Page 32 is also confusing to the reader. The text reads: "Frog pulled Toad up onto the island." This action is not illustrated.

4. "A New Day in the City" - Page 39 can be confusing to the reader regarding the timeline of the story. The text reads: "It was a new day in the city. The sun came up and woke Benita. After breakfast, Mother went for a walk in the park." What is later depicted and illustrated is Missy and three little puppies. Page 48 does not correlate with the text. The text reads: "The next afternoon Benita and her mother took pictures to Lisa's house. Together they put the

pictures in her room. The room looked just like the park. Lisa was so happy. I'm glad you're my friend, Benita." she said. "I can't wait to go for a walk with you." Then we can look for all the new things in the park." The illustration used to detail this text is only a dandelion and a ladybug.

5. "City" - All illustrations relate to context.

6. "Together" - All illustrations relate to context.

7. "Learning from Pictures" - All illustrations relate to context.

8. "Goldfish and Lee" - Page 68 can be confusing to the reader. Reference is made to a horse by a barn but no barn is illustrated. The text reads: "Look over there Lee," says Mom. "There's a horse near the barn. It looks golden in the sun. Terry's near the barn, too." All other illustrations relate to context.

9. "Since Hanna Moved Away" - Illustration relates to context.

10. "We Are Best Friends" - Page 79 can be confusing to the reader because of added detail not in the text. Present in the illustration are a dog and cat and four kittens. The animals are not mentioned in the story are extraneous detail. All other illustrations relate to context.

11. "Reality and Fantasy" - All illustrations relate to context.

12. "Some Fun" - All illustrations relate to context.

13. "Once Upon a Time" - All illustrations relate to context.

14. "The Man, the Cat, and the Sky" - All illustrations relate to context.

15. "Stone Soup" - Page 140 does not illustrate the action described in the text. The text reads: "Wise men need sleep," said the travelers. "Take our beds!" said the people. The three men went to sleep for the night. The next day they went off down the road to the next town." The illustration on this page is a kettle boiling with stone soup.

16. "Songs About Stories" - All illustrations relate to context.

17. "Alanike and the Storyteller" - All illustrations relate to context.

18. "Jerry Pinkney" - All illustrations relate to context.

19. "The Three Wishes" - All illustrations relate to context.

20. "All of Our Noses Are Here" - All illustrations relate to context.

21. "Dreams" - Pages 208-213 can be confusing to the reader. The text reads: "Someone began to dream. Soon everybody was dreaming - except one person. Somehow Roberto just couldn't fall asleep. It got later and later." The action described is not depicted in the illustrations. The focus on imagined dream scenes depicted in the bedrooms of the characters as viewed from outside an apartment building. These images are not described in the text and lack concreteness. Page 226 illustrates text found on page 27. The focus is on Roberto and what he sees is described and not illustrated. The text reads: "The cat dashed across the street and jumped through Archie's open window. 'Wow! Wait till I tell Archie what happened!' thought Roberto. 'That was some mouse!' He yawned and went back to bed." The illustration does not show Roberto yawning. All other illustrations relate to text.

COLLECTIONS FOR YOUNG SCHOLARS, VOL. I, BOOK I, Open Court, 1995.

1. "A Piggle Called Piggle" - All illustrations relate to context.
2. "Jafta" - All illustrations relate to context.
3. "The Big Team Relay Race" - All illustrations relate to context.
4. "Mary Mack" - Page 38 can be confusing to the reader. Two girls are clapping hands to the tune of 'Mary Mack' but there are no illustrations of Mary Mack as depicted in the chant... "All dressed in black with silver buttons down her back." On page 39 reference is made to Mary's mother who is also missing from the illustration.
5. "Matthew and Tilly" - Page 46 makes reference to a lady who gave the children money for the bubble-gum machines and yet no lady is featured in the illustration. All other illustrations relate to context.

FOLK TALES

6. "The Gingerbread Man" - All illustrations relate to context.
7. "Anansi and the Talking Melon" - All illustrations relate to context.
8. "The Lion and the Mouse" - Page 91 makes reference to the mouse gnawing the rope that tied the lion's legs though the illustration does not detail this action.
9. "The Wolf in Sheep's Clothing" - All illustrations relate to context.
10. "The Three Billy Goats Gruff" - All illustrations relate to context.
11. "Little Green Riding Hood" - All illustrations relate to context.

HERE WE GROW, Macmillan, Level 2, 1993

1. "Everything Grows" - Page 30 can be confusing for the reader because the text reads: "That's how it goes, under the sun." The illustration does not contain a sun.
2. "Meet Raffi" - Illustration relates to context.
3. "Meet Bruce McMillan" - Illustration relates to context.
4. "Tommy" - Illustration relates to context.
5. "Bet You Can't" - All illustrations relate to context.
6. "Grown Up Chairs" - The illustrations on pages 72 and 73 are primitive childlike drawing that do not assist with comprehension. The text refers to chairs of all sizes and images of discomfort that arises from adult chairs that are uncomfortable for children to sit in. The illustrations are of a character that is hammering at the chair.
7. "Meet Masayuki Yabuuchi" - Illustrations relate to context.
8. "Whose Baby" - All illustrations relate to context.
9. "A Baby Chick" - All illustrations relate to context.
10. "You'll Soon Grow Into Them Titch" - All illustrations relate to context.
11. "Meet Pat Huchins" - All illustrations relate to context.
12. "The End" - All illustrations relate to context.